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Other names

**Pearson Edexcel  
Level 3 GCE**

Centre Number

Candidate Number

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# **English Literature**

## **Advanced Subsidiary Paper 1: Poetry and Drama**

Friday 19 May 2017 – Morning

**Time: 2 hours**

Paper Reference

**8ET0/01**

**You must have:**

Prescribed texts (clean copies)

Total Marks

### **Instructions**

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A and **one** question in Section B.
- Answer the questions in the spaces provided
  - there may be more space than you need.

### **Information**

- The total mark for this paper is 72.
- The marks for **each** question are shown in brackets
  - use this as a guide as to how much time to spend on each question.

### **Advice**

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

*Turn over ▶*



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**Pearson**

## SECTION A: Poetry

**Answer ONE question and begin your answer on page 4.**

### EITHER

- 1** Compare the ways in which poets explore ideas of what we inherit from the past in *Inheritance* by Eavan Boland and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

**(Total for Question 1 = 24 marks)**

### OR

- 2** Compare the ways in which poets explore identity in *Look We Have Coming to Dover!* by Daljit Nagra and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

**(Total for Question 2 = 24 marks)**



## List of prescribed poems

***Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011***  
**(Faber and Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732**

<b>Poem title</b>	<b>Poet</b>	<b>Pages</b>	
		<b>New Edition</b>	<b>Old Edition</b>
Eat Me	Patience Agbabi	3	13
Chainsaw Versus the Pampas Grass	Simon Armitage	6	16
Material	Ros Barber	10	20
Inheritance	Eavan Boland	22	32
A Leisure Centre is Also a Temple of Learning	Sue Boyle	23	33
History	John Burnside	25	35
The War Correspondent	Ciaran Carson	29	39
An Easy Passage	Julia Copus	37	47
The Deliverer	Tishani Doshi	43	53
The Map Woman	Carol Ann Duffy	47	57
The Lammas Hireling	Ian Duhig	51	61
To My Nine-Year-Old Self	Helen Dunmore	52	62
A Minor Role	U A Fanthorpe	57	67
The Gun	Vicki Feaver	62	72
The Furthest Distances I've Travelled	Leontia Flynn	64	74
Giuseppe	Roderick Ford	66	76
Out of the Bag	Seamus Heaney	81	91
Effects	Alan Jenkins	92	102
The Fox in the National Museum of Wales	Robert Minhinnick	121	131
Genetics	Sinéad Morrissey	125	135
From the Journal of a Disappointed Man	Andrew Motion	127	137
Look We Have Coming to Dover	Daljit Nagra	129	139
Fantasia on a Theme of James Wright	Sean O'Brien	130	140
Please Hold	Ciaran O'Driscoll	132	142
You, Shiva, and My Mum	Ruth Padel	140	150
Song	George Szirtes	168	178
On Her Blindness	Adam Thorpe	170	180
Ode on a Grayson Perry Urn	Tim Turnbull	172	182



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**Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .**

Chosen question number: **Question 1**  **Question 2**

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**TOTAL FOR SECTION A = 24 MARKS**



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**SECTION B: Drama**

**Answer ONE question on your chosen text. Begin your answer on page 18.**

**TRAGEDY*****Doctor Faustus, Christopher Marlowe*****EITHER**

- 3** 'The tragedy of *Doctor Faustus* arises from excessive ambition.'

In the light of this comment, explore Marlowe's dramatic presentation of ambition in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

**(Total for Question 3 = 48 marks)**

**OR**

- 4** 'Sin is central to the dramatic impact of *Doctor Faustus*'

In the light of this comment, explore Marlowe's dramatic presentation of sin in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

**(Total for Question 4 = 48 marks)**



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**Answer ONE question on your chosen text. Begin your answer on page 18.**

***The Duchess of Malfi, John Webster***

**EITHER**

- 5** 'In some ways, Bosola is the most interesting character in the play'

In the light of this comment, explore Webster's dramatic presentation of Bosola in *The Duchess of Malfi*. In your answer you must consider relevant contextual factors.

**(Total for Question 5 = 48 marks)**

**OR**

- 6** '*The Duchess of Malfi* is a play too full of horrors'

In the light of this comment, explore Webster's dramatic presentation of horror in *The Duchess of Malfi*. In your answer you must consider relevant contextual factors.

**(Total for Question 6 = 48 marks)**

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**Answer ONE question on your chosen text. Begin your answer on page 18.**

***The Home Place, Brian Friel***

**EITHER**

- 7** 'From the start Con Doherty is a sinister figure.'

In the light of this comment, explore Friel's dramatic presentation of Con Doherty in *The Home Place*. In your answer you must consider relevant contextual factors.

**(Total for Question 7 = 48 marks)**

**OR**

- 8** 'Although they are related, the Gores have very little in common.'

In the light of this comment, explore Friel's dramatic presentation of family in *The Home Place*. In your answer you must consider relevant contextual factors.

**(Total for Question 8 = 48 marks)**



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**Answer ONE question on your chosen text. Begin your answer on page 18.**

***A Streetcar Named Desire, Tennessee Williams***

**EITHER**

- 9** 'It is almost impossible to feel any sympathy for Stanley.'

In the light of this comment, explore Williams' dramatic presentation of Stanley in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

**(Total for Question 9 = 48 marks)**

**OR**

- 10** 'Past events determine the action of the play.'

In the light of this comment, explore Williams' dramatic presentation of the impact of past events in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

**(Total for Question 10 = 48 marks)**

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**Answer ONE question on your chosen text. Begin your answer on page 18.**

**COMEDY**

***The Importance of Being Earnest*, Oscar Wilde**

**EITHER**

- 11** 'Above all, Jack wants others to see him as an upright and moral character.'

In the light of this comment, explore Wilde's dramatic presentation of Jack in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

**(Total for Question 11 = 48 marks)**

**OR**

- 12** 'The play offers us portraits of conventional Victorian womanhood.'

In the light of this comment, explore Wilde's dramatic presentation of women in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

**(Total for Question 12 = 48 marks)**



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**Answer ONE question on your chosen text. Begin your answer on page 18.**

***The Pitmen Painters, Lee Hall***

**EITHER**

- 13** 'Nobody told us to paint them, nobody paid us to do this. This is us.'

In the light of this comment, explore Hall's dramatic presentation of the impact of painting on the men's lives in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

**(Total for Question 13 = 48 marks)**

**OR**

- 14** 'George is nothing more than a figure of fun.'

In the light of this comment, explore Hall's dramatic presentation of George in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

**(Total for Question 14 = 48 marks)**



**Answer ONE question on your chosen text. Begin your answer on page 18.**

***The Rover, Aphra Behn***

**EITHER**

- 15** 'The issue of money underlies much of the action in *The Rover*.'

In the light of this comment, explore Behn's dramatic presentation of the importance of wealth and money in *The Rover*. In your answer you must consider relevant contextual factors.

**(Total for Question 15 = 48 marks)**

**OR**

- 16** 'Willmore is attractive because he is so open about his intentions.'

In the light of this comment, explore Behn's dramatic presentation of Willmore in *The Rover*. In your answer you must consider relevant contextual factors.

**(Total for Question 16 = 48 marks)**



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**Answer ONE question on your chosen text. Begin your answer on page 18.**

***Waiting for Godot, Samuel Beckett***

**EITHER**

- 17** 'What all the characters fear most is being alone.'

In the light of this comment, explore Beckett's dramatic presentation of loneliness in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

**(Total for Question 17 = 48 marks)**

**OR**

- 18** 'Pozzo has nothing to commend him but his own arrogance.'

In the light of this comment, explore Beckett's dramatic presentation of Pozzo in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

**(Total for Question 18 = 48 marks)**

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**Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .**

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	<b>Question 9</b> <input checked="" type="checkbox"/>	<b>Question 10</b> <input checked="" type="checkbox"/>	<b>Question 11</b> <input checked="" type="checkbox"/>
	<b>Question 12</b> <input checked="" type="checkbox"/>	<b>Question 13</b> <input checked="" type="checkbox"/>	<b>Question 14</b> <input checked="" type="checkbox"/>
	<b>Question 15</b> <input checked="" type="checkbox"/>	<b>Question 16</b> <input checked="" type="checkbox"/>	<b>Question 17</b> <input checked="" type="checkbox"/>
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**TOTAL FOR SECTION B = 48 MARKS  
TOTAL FOR PAPER = 72 MARKS**

